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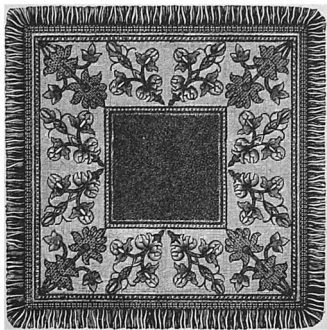
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No. 1.

EMBROIDERED TABLE COVERS.

THE center of the table cover, No. 1, is olive velvet; the foundation for the border is gray linen; it is finished with a handsome fringe containing the colors used in the border.

No. 2 and No. 3 are of the proper size and may be transferred to the gray linen by the aid of impression or transfer paper. The centers of the flowers of both the corner and side designs are darned net. This is worked with yellow and blue fillozell and then cut into shape and applique on to the linen; the edge is covered with two rows of couching, one of gold braid and one of black fillozell.

The stems are worked in olive and the leaves in two shades of terra cotta. The scheme of colors may be varied to suit any room or furniture.



No. 2.

TAKING IMPRESSIONS OF FERN LEAVES.—Soak a sheet of water in sweet oil, and when this has dried blacken the surface by passing it over the flame of a candle or lamp, or instead, give a coating of printer's ink. Place the lower surface of leaf on same, then impose a sheet of white paper and pass over this a roller covered with woolen cloth with sufficient pressure to cause the leaf to exude its juice.

FRAME ORNAMENTATION.—A style of ornament for picture frames, on which amateurs may exercise themselves, is in cutting through the gilded surface and leaving the design exposed in white composition. A stencil plate may be employed for the device or it may be drawn in pencil marks, which can be rubbed off with a damp cloth.

HANGING WALL POCKETS.—Ladies may find a useful application of embroidery in hanging wall pockets made of velvet or plush. The borders may be varied by metallic mountings consisting of small fanciful raised ornaments in bronze composition or silver drilled with eyelet holes for attachment to the textiles used.

TRANSPARENCY AND TRANSLUCENCY.—It is well to have a clear understanding of these terms which pertain to decorative material and are often confounded. At the boundary planes of a transparent body light is refracted regularly, if these planes are parallel. We see plainly through a plate of glass although the light is reflected twice before it enters the eye.

NEW EFFECTS IN FLOWERS.—Novel effects may be produced in the use of flowers for adornment of rooms by simply soaking their stems in a weak dye solution, when their leaves will take the dye and this without injuring their appearance or destroying their perfume.

SCENIC HAND-PAINTED TILES.—Elongated hand-painted tiles being on wall, without frame, to adorn some "vacant space," may in some instances be made more effective by attaching a small silk or satin ribbon bow of contrastive color to the upper border.

PAINTING ON PLUSH.—Among the novelties are full length portraits on brilliantly colored plush. They are set off by frames covered with material of suitable colors or roughened gold in crystalized form on which daisies in oxidised silver are scattered.

WORKBASKETS.—Richly covered foot stools are being utilized as workbaskets.

A DECORATOR IN DISTRESS.

AS we entered a leading decorator's store a lady was taking her departure. The decorator had just thrown himself on a sofa with an attitude of weariness and look of despair. Waving the cheque of his fair customer, he remarked as we sank down quietly beside him:

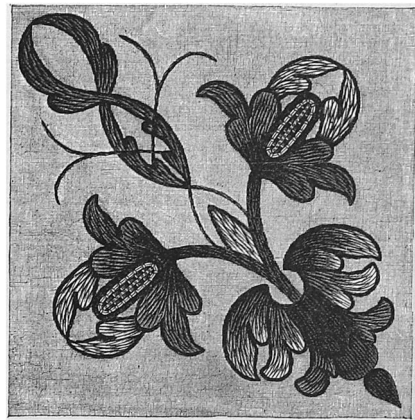
"Another instance of people having their own way! There, before us, is the plain blue wall paper to be used, and there the frieze that lady you saw has selected contrary to my advice."

"It looks an admirable accompaniment," we remarked.

"Yes, alongside that roll, but in a sample room the true proportions are not seen, and effects are accordingly misjudged. Give to that dado with its light and elegant enrichments—ochre figures on a gray ground—fifteen parts of a hundred of the wall, and to the frieze twelve parts, there remain seventy-three parts for the plain tint. Now she persists in having for the frieze a wall flower in sienna and purple red. Only look at this arabesque pattern I recommended in deeper toned hue of blue."

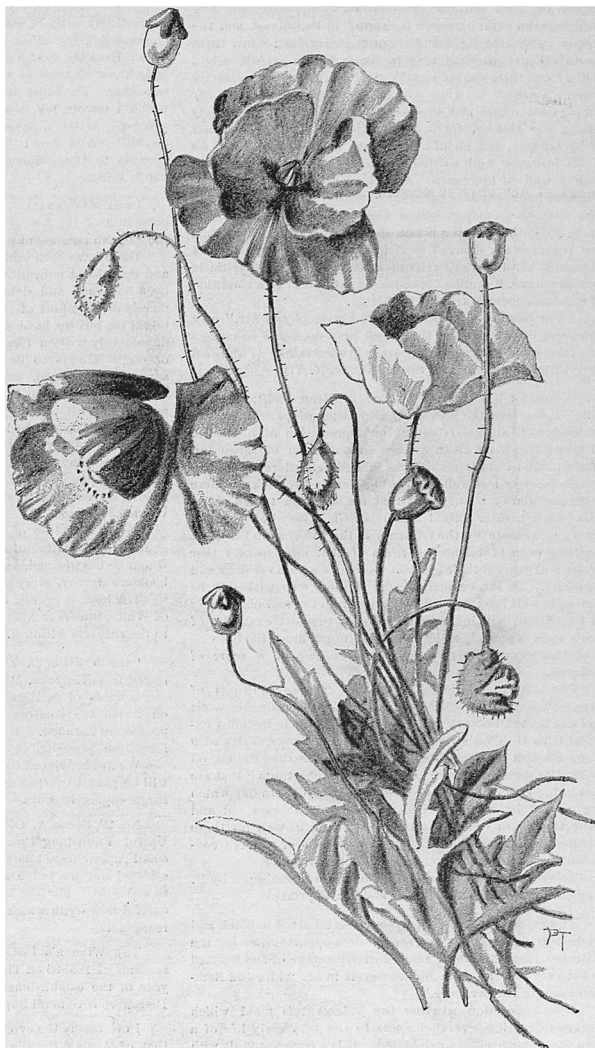
"The effect will not be what she supposes," added the decorator, with a long drawn sigh, but presently brightening up, he admitted that before recommending the wall paper of a house he was never satisfied unless he first saw the lady occupant to judge her spirit and temperament, and so better determine the styles and hues that would afford her satisfaction. What he was hurt at, notwithstanding this philosophic view and practice, was that in a business demanding such discernment in color and with his experience in combinations, his judgment should not be followed.

NATIONAL MONUMENT TO GENERAL GRANT.—A correspondent writes: "Although only a decorator, with a taste for sculpture and painting, I have an idea of what a monument to Grant should be. Let it be a round temple of marble, girt with Corinthian columns, with massive but plain entablature and stone-ribbed dome, surmounted by a golden eagle or Byzantine cross. Let the windows be built up with stone, not of gigantic size but such as to be readily handled, as seen in the remains of Grecian temples, this building up stopping short some two



No. 3.

yards of the frieze. The remaining space and alternate sections of the dome should be filled in with plain crown glass of great thickness. The area of the temple or tomb reached by a massive bronze door; surmounted by appropriate, symbolic, sculptured forms, might be composed of tiles of colored marble, and in the center should rise, on a low base, the statue of the deceased warrior, illumined by the light falling from above. The panels of the door might be of glass, thus admitting visitors to a sight of the statue. From river, bay, and far inland the tower would be the most commanding and attractive object that could be erected."



DESIGN FOR A PANEL.

Dwarf Poppies. Flowers a deep red; madder lake and white in the high lights; vermilion and madder lake in the medium tint; madder lake intense in the shadows; stems light yellowish green, shaded with darker green; leaves bluish green in the high lights, shaded with dark brownish green; a greenish down on all the green stems and buds; ripe seed pods yellowish brown.